

## GARY CHERNETSKI

### *Why I fire at Cone 6-7*

In my studio there is always a sense of excitement and progression. I produce functional pots in many different glazes and decorative themes. In every year there is time to make special one-of-a-kind pots and sculptural pieces. I use about eight different clay bodies and work at cone 05, and cone 6-7 oxidation. Occasionally I use other firing techniques such as raku or pit firing. My belief is that each process informs the development of the others, a kind of self-fertilization within the studio.

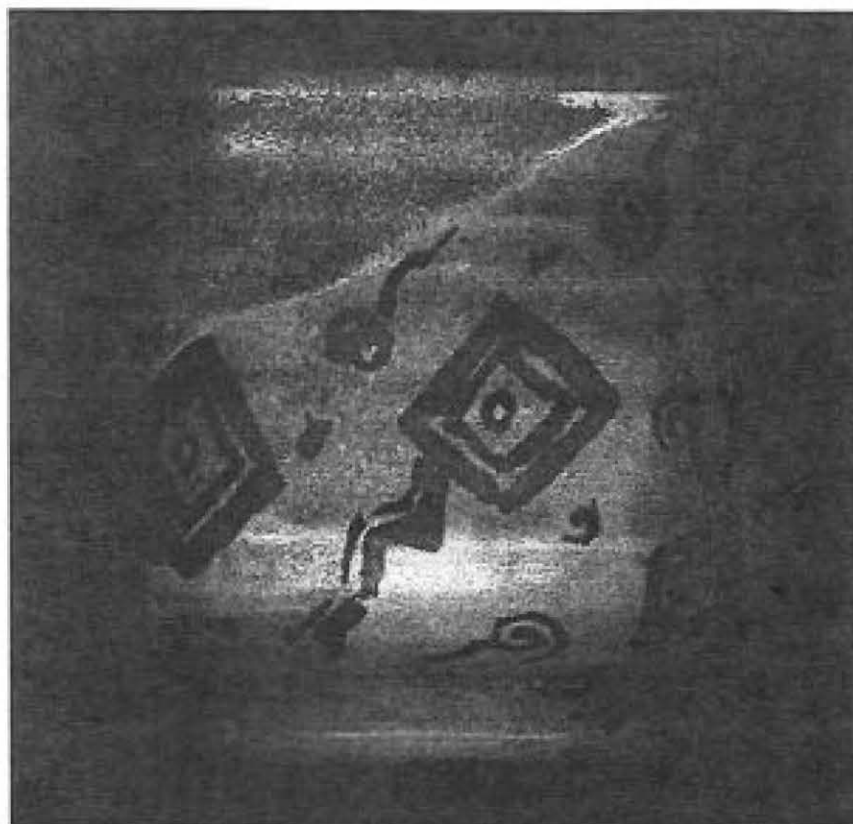
Six years ago I made the transition from cone 10 reduction firing to firing in an electric kiln at cone 6-7. The change has been one of several, which have moved me away from a monoculture production style of working. It has, along with excursions into other processes, eroded my prejudice of what a ceramics studio could and should be. Previously I had been firing both bisque and glaze in my gas kiln. Firing in a smaller electric kiln has given me the flexibility and short cycling capability to do many glaze tests and take risks that I wouldn't have been inclined to do in a larger kiln. The eventual dismantling of my gas kiln necessarily shifted my emphasis to oxidation firing. I had already begun developing some saleable functional lines with cone 6 stoneware and cone 05 maiolica. But for making functional pots, the durability of stoneware makes the most sense to me even though I continue to work from time to time in terra cotta at cone 05. I add new glazes to my repertoire gleaned inspiration from the largely uncelebrated oxidation glazes used in Japan.

My current experiments are focused on the many different qualities of surface and colour characteristics of this temperature and atmosphere. Using glaze over glaze, painting, pouring, dipping, trailing or applying a resist have yielded many satisfying results. Some, to my amazement, bear a resemblance to reduction fired work.

In the past year I have developed a series of glazes for cone 6-7 which incorporate native materials. From Salt Spring Island I use igneous rocks, clays and wood ash, often in quantities up to 60% of the recipe.

I remain enthusiastic about electric firing, but am also drawn to the question of how these glazes will transmute in a reduction atmosphere. The building of a new gas/wood fired kiln is on the horizon but I don't have any plans to jettison the investment I have made in cone 6-7 oxidation firing. It offers something unique and particular to its circumstances and will be a valuable tool in my vocabulary of techniques.

Gary Chernetski



Gary Chernetski Teacup

## NORTHWEST CERAMICS FOUNDATION

report by Julia Maika

### FUTURE SCHOLARSHIP

NWCF has donated \$11,000 to Emily Carr Institute of Art and Design for the establishment of endowment scholarships. The scholarships, administered by ECIAD, will be awarded to ceramics students entering their third or fourth year of study. We anticipate the first award in about five years.

The huge advantage to this donation is that it is matched by government funds doubling the endowment to \$22,000. The money will be invested for a five year period after which the interest will be available for scholarships. Of the total interest, 10% must be returned to the endowment and the remaining 90% disbursed as award money.

Careful consideration was taken by the Board regarding this decision, especially since the scholarship will be available only to ECIAD students. However it was felt that because the donation is matched as well as any subsequent donations, this offered excellent opportunities to establish an endowment. Also, a great number of ceramics students do attend ECIAD and this allows us to assist them.

### BOARD CHANGES AT NWCF

#### Goodbye and Thanks

The Board wishes to say goodbye to Frank Turco and Linda Doherty who generously contributed time and energy during their tenure as Board members of the Foundation.

#### Welcome

The Board welcomes our newest member Joan Bruneau. Joan is a renowned functional potter whose work is widely exhibited. She also holds a full-time instructor position in ceramics at ECIAD.

### FROM THE OVEN AND KILN

#### Dinner, November 3, 2000

Fortunately, I was lucky enough to attend last year's **From the Oven and Kiln** dinner. It was the most artistic, delicious, entertaining, rewarding, big and fun supper I have ever attended. This year, master chefs will create an even more fabulous five course dinner with three accompanying wines included in the price, and a dessert served on a potter's plate, yours to take home. See the menu to the right. The event co-hosted with the Adult Learning Development Association, supports scholarships for ceramic students and programs for adults with learning disabilities.

We still need pieces for the silent auction. If you would like to make a donation, drop it off at the Potters' Guild office. Please clearly mark with attention NWCF, your name and address as well as telephone number. It can be a special ceramic work or other attractive items for the auction. Since the silent auction is how we raise funds, all donations are greatly appreciated. We also need dinner sized plates of all sorts, handbuilt or thrown.

Tickets for \$95 until October 15 and \$110 after. Tickets are available at the Gallery of BC Ceramics. None will be sold at the door.

#### Menu

Seafood Tartar  
Salmon, Tuna and Tzumi-Dai Tartar  
Kaffir Lime and Lemongrass Dressing  
*Domaine de Chaberton Gerwurstraminer*  
Smoked Okanagan Wild Boar Loin  
Rainforest Mushroom Medley  
*Domaine de Chaberton Rouge*  
Pears poached in Red Wine  
Lemon and Lime Granite  
Prosciutto Wrapped Pheasant Breast  
Stuffed with Oven Dried Tomatoes  
Grilled Marbled Polenta, Eggplant Cream,  
Seasonal Vegetables  
*Domaine de Chaberton Gamay Noir*  
Goat and Gorgonzola Cheese Stacks  
Grape and Green Olive Salsa  
Dessert Symphony  
Petit Four Sec  
Second Cup Coffee

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[www.bcpotters.com](http://www.bcpotters.com)

## **HURRAH**

### **FOR NEWSLETTER VOLUNTEERS**

During the last issue in the heat of August, volunteers went to the Guild office to stuff and mail the September newsletter. They are so dedicated; they even took it home to finish. Now that is commitment! Many thanks to Rona Hatherall, Carole Matecha and Marie Smith.

If you can help this great committee, they will welcome you. Call Rona at 604.224.6550.

### **MEMBERSHIP LIST**

A new membership list is in the works and is anticipated to be available in January. Please contact the Gallery by December 1 2000, to update any of your information and/or add your email address if you would like it included in the listing.

*The next newsletter is a combined Nov/Dec issue. Please submit all your Christmas activity notices by Wednesday October 12.*

### **BOARD OF DIRECTORS**

Ronna Ander	604.921.7576
Louis de la Torre	604.572.8271
Ron Feicht	604.921.6677
Ronda Green	604.921.9888
Maggi Kneer	604.929.3206
Rosemary Leavitt	604.939.3141
Dona Nabata	604.222.2927
Celia Rice-Jones	604.522.8803
Debra Sloan	604.736.3039
Jim Stamper	604.450.4602
Ron Vallis Past-President	604.325.0609

October 2000

## **MADE OF CLAY AT CHRISTMAS**

### ***Get your application in now***

Once again we have enclosed an application form for **Made of Clay at Christmas** to be held at the Roundhouse in downtown Vancouver on December 1 through 3. Details appeared on page 3 of the last newsletter. Please review these.

At this point I am appealing to all those procrastinators who are contemplating rental of a space but have not yet submitted their application. By the time you receive this newsletter, the draw for spaces will have been done on September 25. However we hope there is still space for anyone who still wants it. Remember space requests are date stamped on receipt and allocated in chronological sequence. The flurry of applications indicates that this will be a full house!

Maggi Kneer has obtained a number of construction-type heavy cardboard cylinders in 8 and 12' lengths, one foot in diameter, which are ideal as display plinths when cut into appropriate sizes. If you would like plinths we are requesting a voluntary contribution of \$5 each to defray costs to the Guild. Maggi may be reached at 604.929.3206.

Our guest artists from the Sogestsu School of Ikebana, featuring modern design, will provide two demonstrations on Saturday, December 2. The timing of these displays has not yet been determined but the arrangements will be shown for the balance of the show. The artists will choose their vases from the ceramic artists featured in our show. We are pleased to provide this enhancement of our event.

If you wish more information please do not hesitate to call me. Please note that application forms should be mailed to the Gallery address.

*Ron Feicht Show Chair 604.921.6677*

## **GALLERY OF BC CERAMICS**

### **OCTOBER EXHIBITION**

**October 6 - November 5**

**DEBRA SLOAN**

The work in the show, loosely titled *Dogs, Bodies and Others*, is in Debra's words, *quite a mixed bag*. The inspiration for these recent works is the body, be it animal or human. In the five large dogs of approximately two and three feet in size, the body theme is quite three-dimensional and physical, while in other pieces, such as a large vessel over two feet high, the body is painted as graphic decoration around the outer edges in glazes and oil paint.

As a result of having a larger kiln, Debra's work has not only changed in style, but in scale. Even a chess set is larger than life. As Debra says, *now that I have a bigger kiln, the door is open to working in a larger scale. The larger scale challenges me to expand the imagery that I work with. That imagery being expanded and sometimes contracted will greatly affect the work's impact. Scale does matter.*



Opening Reception  
Thursday, October 5  
19:00 to 21:00.

Potters Guild of British Columbia



## GUILD WORKSHOPS & SOCIAL CALENDAR

### OCTOBER

#### **Raku kiln building, Barbecue and You Too Can Raku**

Sunday October 1 11:00

behind the Guild on Granville Island

Fee: \$10.00 but Pre-registration is necessary; space is limited

Ronda Green demonstrates how to build a Raku kiln.

The Guild will supply a salmon and the members are asked to bring salads, goodies and bisque pots to fire.

#### **Cathi Jefferson Workshop Out of the Round**

Friday October 20 10:00-17:00

Ceramics Dept at Emily Carr Institute of Art & Design

Slides: Friday night, 19:00 in the large Lecture Hall in new wing of ECIAD

Fee: Workshops and slides \$35.00 for members and \$40.00 for non members

Slides only \$5.00 open to the public

Cathi throws and alters her forms. She then fires them in a salt/soda kiln that gives them a very visually tactile quality.

### NOVEMBER

#### **How Do They Do That? Christmas Decorations and Ornaments Made of Clay**

Thursday November 23 19:00

**Free**

Three local ceramic artists will demonstrate how they create their favourite Christmas decorations. Non-alcoholic eggnog and goodies will be served.

#### **More details**

Details of these events will be continuously updated in the newsletter. You can also contact Maggi Kneer or Jim Stamper. They welcome your feedback and suggestions.

#### **Registration**

Make cheques for workshops out to the Potters Guild of BC and mail or deliver to the Guild Office on Granville Island. Please clearly mark both the cheque and envelope with the name of the workshop.

Jim Stamper 604.450.4602 and Maggi Kneer 604.929.3206

### DECEMBER

#### **Made of Clay at Christmas**

December 1-3

Roundhouse, False Creek North

See page 3 for more information

#### **Guild Christmas Party**

Saturday December 2

Gallery of BC Ceramics

A social evening to celebrate the expansion of the Gallery and to introduce our new Gallery manager Kimcha Rajkumar. Members receive 25% off anything in the store. Great food, great savings and good friends.

### FEBRUARY 2001

#### **Bruce Cochrane**

Saturday, Feb. 16/Sunday, Feb. 17 2001  
10:00 -16:00

Shadbolt Centre for the Arts/Studio Theatre

Fee: Earlybird registration to January 15, \$65 (\$50 for college/university/ECIAD students)

Registration after January 15, \$75 (\$60 for students)

Add GST to all fees

Format:

Day 1: Bruce demonstrates wheel throwing techniques in the morning, followed by an 1 hour slide/lecture presentation of his own work. He'll finish throwing in the afternoon.

Day 2: Bruce spends the second day finishing work from the previous day and includes a 1/2hr-1hr slide/lecture presentation on the work of other potters in the early afternoon.

## EVENTS

### 100 Mile House

#### **CARIBOO POTTERS GUILD**

The Arts Council and the Tourist Association are sponsoring a conference titled **Artists and Cultural Tourism: A Profitable Partnership** on October 19-20 at the Lodge in 100 Mile House to encourage artists and tourism operators to work together. Workshops include:

- The Art of Marketing
- Partnerships that Work
- Ads and Brochures that Sell
- Making the Most of the Media
- Get Government on your Side

For more information see brochures left at Guild or phone the Tourism Association at 250.392.2226 or contact Cornelia Haeussler <chaeussl@hotmail.com>.

### Nanaimo

#### **TOZAN SOCIETY**

Fall Firing of the Noborigama schedule:

October 10 Deliver pots  
October 11 and 12 Load kiln  
October 13 to 18/19 Firing  
October 22 Unloading and memorial service for Yukio Yamamoto  
Pots and workers are needed for the firing.  
If you plan to bring pots and/or help at the firing please call or e-mail Gari ASAP. Registration is necessary. Phone 250.753.3699; <whelon@island.net>.  
If you need to book accommodations at the college dorms, call Sandi at Western Student Housing, 250.754.6338.

#### **Charlotte, North Carolina**

NCECA 2001 Conference  
March 28 - 31, 2001

If you have ideas or wish to lead discussions contact Mary Cay, #507, 1008 Corona Street, Denver, CO, 80218. Deadline November 8.

### Hornby Island

October 11-16

#### **Handbuilding, Burnishing and Sawdust Firing**

5 days, 3 hrs/day, fee: \$150 including materials. Masoud Zadeh 250.703.9737

## IN MEMORIAM

### YUKIO YAMAMOTO

March 30 1925 - August 21 2000

Yukio Yamamoto, the builder of the Tozan kilns at Malaspina College, passed away on August 21, 2000 in Himeji City Japan. Yukio was born in Kurihara, Funasaka Village, Ako County, Hyogo Prefecture. In 1949 he married Miwako, who was his life's companion. He is survived by Miwako, and children Shoda and wife Yoshiko, Hisanosuke and his wife, Honami and her husband plus numerous grandchildren.

He trained as a teacher and taught elementary school in Ako and Himeji City until retirement in 1961. As late as 1955 he returned to school as an undergraduate student at the Ceramics Department of Kyoto Technical-Textile College. He built a three-chamber climbing kiln in Himeji. In 1971 he went to Taiwan, The Republic of China to study pottery and in 1972 he built a four-chambered climbing kiln. During 1973 he studied at Manises Seramika University in Spain. In 1974 he built a firewood fueled single chamber ceiling kiln 8 meters long.

In the 1980's he built the first of the North American Tozan kilns at Flagstaff, Arizona and in 1995 built the Tozan Kilns in Nanaimo. Yukio's plan was to make friends in North America to help with the understanding of people and ceramics. Yukio's gift was not only the technical expertise of a ceramic master kiln builder but the gift of bringing people together to complete a project. He leaves many friends in British Columbia and the United States.

Yukio has taught us that a wood-fired kiln can take you into the world of chaos. From this, many unusual results can be produced. Some pieces are priceless. A firing can also be the opposite of beauty. We may consider that some of the works are not good enough, but we develop a feeling that we do not want to discard even "imperfect" ones. Yukio also found that multiple firings created some wonderful pieces.

The coming of Yukio to Nanaimo changed the face of pottery in British Columbia and Canada. His influence allowed potters to liberate their work and produce totally different, freer styles. His legacy will continue.

The October firing of the noborigama will be dedicated to Yukio and at the opening, Genke Takabiashi, a Buddhist monk and friend of Yukio's will do a simple Buddhist Memorial Ceremony. The opening of the kiln will be on Sunday October 22.

*Maureen Beardsley*



*Above: Yukio writing a list on wood, Spring 1997*

*Below left: Yukio in Himeji Museum with kiln gods, Spring 1997*

*Below right: Yukio standing behind his sculpture on plinth; work approx 27 in high, Spring 1997*



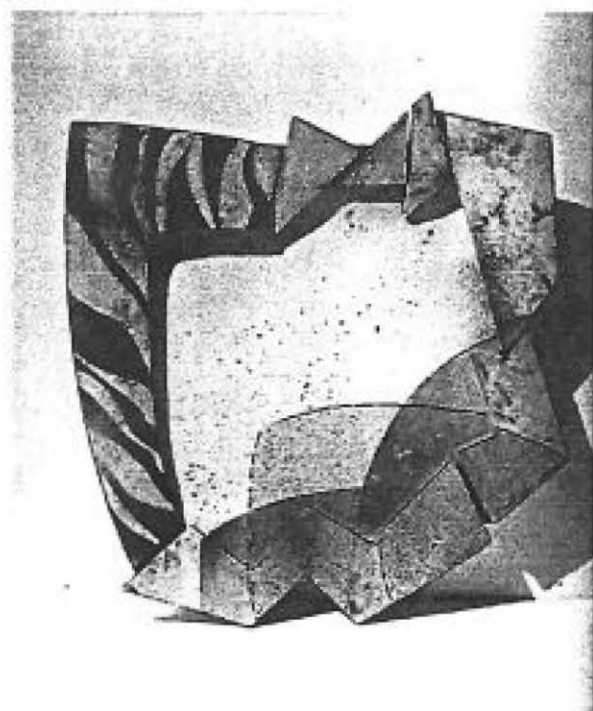
*These photographs were taken during our visit with Yukio Yamamoto in the spring of 1997. He was very generous with his time and resources while we were in Himeji, his hometown. He lent us a house for a week where we lived "as the locals" together with Bruce Beardsley from Nanaimo and American potter Joe Winter.*

*He was a man very much in tune with his clay and fire. Particularly, he enjoyed working with "bad boy clay" - his expression; that is clay that wasn't refined and predictable. Through clay he was able to confront his own imperfections.*  
*Celia and Keith Rice-Jones*



## THE ELECTRIC ECLECTIC SCULPTURE OF RON TRIBE

So many ceramists come to clay later in life. These people successfully push their way through mainstream careers while filling every spare moment with their passion for clay. For a lucky few the courage comes to leave the security of the day job. They emerge from their nine-to-five cocoons to plunge headlong into the tactile world of the ceramic arts. Ron Tribe is one of these individuals who for twenty-five years worked as a marketing consultant. When he finally decided to dedicate all of his time to clay, he said that he felt released. *This was in the seventies, that heady time when all things seemed possible. After all, if politicians could pirouette, why couldn't I? My repressed genes rejoiced, and my ancestors sighed 'At last!' – my Irish grandfather was a painter.* Ron described the twenty years following his marketing career as a joy with work and study, with clients, curators, exhibitions and travel.

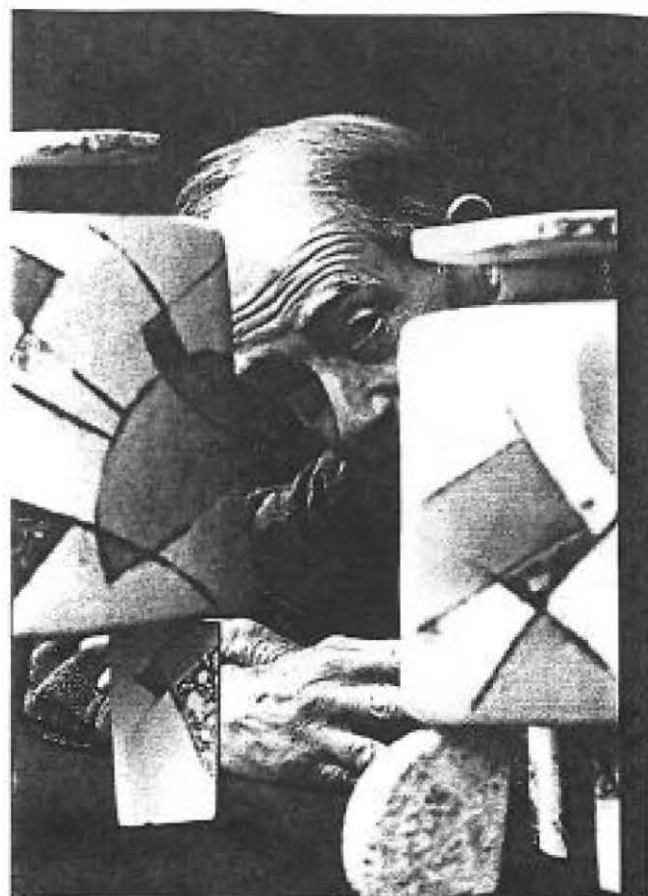


**Ron Tribe Sculptural Wall Plaque 2000**  
mixed media, approx. 30.0 x 30.0 cm

sculptures used to guide travellers in the north), and clusters of cylindrical sculptures into which he has inserted a bamboo twig topped with a hat-like shard. He calls these groupings *Kite Flyers*, referencing perhaps to his own 'voice within' - released skyward, uninhibited and soaring above the clouds.

In addition to being a dedicated artist, Ron is also a strong advocate of promoting the arts within the community. He is deeply involved in Eldercollege, an extension program of art education at Capilano College. His upcoming exhibition at the Seymour Art Gallery, Deep Cove, in October is serving as a fundraiser for this program. A portion of the proceeds will go to Eldercollege Endowment Fund. Ron says, *if there is a meaningful place for an artist in society, it is to produce beauty.* Ron's current works are both beautiful as well as meaningful; his aesthetic contribution to the world is also replete with community spirit.

*Excerpt from article 'The Electric, Eclectic Ron Tribe' by Rachelle Chinnery*



**Ron Tribe and Kite Flyers 2000**  
mixed media, height range: 20.0-35.0 cm

Now, after a hiatus of almost ten years, Ron has resumed production with his current collection of 75 pieces for his upcoming exhibition entitled *The Voice Within*. The overall mood of this body of work is joyous and highly playful. Each of his handbuilt pieces is fanciful, even flamboyant. And Ron is not bound by the classical constraints of tradition. Although his palette of glazes is minimal, he embellishes much of his work with highlights of acrylic paints and lacquers. The work ranges from monumental vessels to three-dimensional wall hangings of geometrical fruit clusters. He has also made works that resemble Inuit Inukshuks (the traditional piled-stone

Ron Tribe, *The Voice Within* can be seen at the Seymour Art Gallery, Deep Cove, North Vancouver  
September 27 - October 29  
Opening Reception: Tuesday October 3 19:00 to 21:00



## SAFETY ISSUES

### *Do You Have a Safe Use for Lead?*

Does anyone have a safe use for red and white lead and other dangerous chemicals which have been donated to arts centres from time to time? Please send information to the Guild, c/o the editor.

### **Eye Protection**

Have you wondered whether to buy infrared or ultraviolet protection glasses for looking in your kiln? See the July/August issue of *Clay Times* for an article by Monona Rossol. This article recommends infrared glasses to protect your eyes from future cataracts. Lenses with protection from infrared-C transmission at over 3000nm are considered the best although she observes that many safety supply stores only have protection for infrared-B (1400 to 3000nm).

### **Water Quality and Radon**

If you have a basement studio you should test for radon. This is done by requesting a water quality report for your home from your municipality which will usually include the radon report. Please note reporting policies may differ from region to region. The guide is levels should not exceed 4 picocuries per litre of air.

## TECHNO TIP

### **ELECTRIC KILN WARNING**

When I returned from a trip to England in July I found that the temperature in my electric kiln was over 130F. I lifted the lid and saw that the cone 05 witness cone that I'd left on a post in front of my lower peephole was a temmoku puddle. The thermocouple, although still reading the temperature, was glued into the kiln wall brick - melted porcelain?!

Detective work with Len Werner and BC Hydro seems to indicate that a bolt of electricity hit my wires, probably July 1, and caused the kiln to fire itself! Luckily the computer must have a fail safe to stop the firing after some time of being constantly on. My recent bill is normal so it wasn't a long firing, and my shelves still seem relatively flat. With a new thermocouple, just in case, the kiln is firing well.

So the lesson appears to be: if you're going away or if thunder is threatening UNPLUG the kiln. Turning it off won't do.

I am curious about what happens to wired-in kilns?

Do send any similar stories or advice to the editor.

*Gillian McMillan*



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## COLLABORATION

### THE ATTIC PROJECT



*Amphora*, 61.0 x 30.5 cm  
Gillian McMillan in collaboration with Eric Metcalfe, made for *Canadian Neo-Dada* exhibition at Windsor Art Gallery, Spring 2000

Gillian McMillan recently spent a large part of a year throwing, assembling and slip-painting 27 Greek vessels for Western Front artist Eric Metcalfe to paint with underglazes. The pieces were then bisqued and clear-glazed.

The *Attic Project* was launched at the Southern Alberta Art Gallery, Lethbridge, last March and has moved to the Maltwood Art Museum. If you are interested in the idea of collaboration and the installation of conceptual work, check it out.

#### The Attic Project

August 16-October 30  
Maltwood Art Gallery  
University of Victoria  
Works done collaboratively by Eric Metcalfe and Gillian McMillan

## EXHIBITIONS

### NEW WESTMINSTER, BC

#### Amelia Douglas Gallery

October 4 - November 28

Opening Thursday Oct 5 16:30-20:00

*Down to Earth*, painted earthenware vessels and platters by **Gillian McMillan**, Gallery in Douglas College at New Westminster skytrain station.

Slide lecture by Gillian  
Thursday October 12, 12.30



*Fantasy Vase* 2000

### TORONTO, ONT

#### Gardiner Museum of Ceramic Art

September 7 - January 7 2001

The first North American exhibition devoted to Spanish modern art master **Joan Miro's** ceramics. See website [www.gardiner-museum.on.ca](http://www.gardiner-museum.on.ca) or call 416.586.8080

## STUDIO OPENINGS & SALE

### MARY FOX POTTERY

Saturday November 4 11:00-17:00

Sunday November 5 13:00-17:00

Featuring new works in porcelain and earthenware, plus a bounty of sale items. 250.245.3778 or email <maryfox@home.com>, 321 3<sup>rd</sup> Avenue, Ladysmith

### Decorate Your Own Tiles with Louisa Leibman

Sunday October 29  
9:30 am to 3:30 pm  
\$55

Lucas Centre  
2132 Hamilton Avenue  
North Vancouver

A fun-filled day decorating tiles for tabletops, walls, trivets and gift-giving. You will decorate bisqued commercial tiles with underglazes and glazes. Bring your imagination and paint up a storm. 6 tiles included; additional tiles available. Bring soft bristle paintbrushes, sponges, tracing paper and reference material.

Register at Lucas Centre  
for PY 12-1 or call 604.903.3333

### Earthenware Decorating Workshop with Gillian McMillan

Sunday October 15 2000  
9:30 am to 3:30 pm  
\$49

Lucas Centre  
2132 Hamilton Avenue,  
North Vancouver

Gillian demonstrates methods of making slab-rolled plates and tiles. On wheel-thrown pieces, platters and tiles, she shares her decorating ideas using brightly coloured slips. Slide presentation and recipes included. A leather-hard tile is provided for a great hands-on learning experience.

Register at Lucas Centre for PY 16-1 or call 604.903.3333





## CALL FOR ENTRY New York

deadline October 15

Soho International Art Competition 2001

January 17 - February 7, 2001

560 Broadway New York NY 10012 Tel: 212.226.4151

The 15th annual competition is sponsored by **Agora Gallery**, **Art-Mine** and **Artis Spectrum** magazine. Open to all artists working in all media.

**Awards: \$10,000 presented as follows:** \$1000 in cash prizes awarded to 10 winners; \$8000 awarded to 10 winners as free publication in Artis Spectrum magazine; \$1000 awarded to 5 winners as free Internet publication and promotion in [www.Art-Mine.com](http://www.Art-Mine.com) <<http://www.art-mine.com/>>. **Additional awards:** images of each entrant in the Agora Gallery Albums and exhibited artworks on the Agora Gallery Internet site.

**Fee:** \$35.00 entry fee for 1-5 visuals (slides or photographs) and \$5 for each addition. This fee is non-refundable.

**Gallery commission:** 30%. Retail price determined by the artist.

**Enter:** <<http://www.agora-gallery.com/2001>> to enter on line.

## Chilliwack

deadline NOW

Chilliwack Mall invites local potters to create a display and do demonstrations for the public in the Mall, October 19 to 21. Contact Pamela Law <[chilliwackmall@hotmail.com](mailto:chilliwackmall@hotmail.com)>

## FRASER VALLEY POTTERS GUILD EXHIBITION

### Clay Millennium Retrospective

October 22 - November 12

opening reception Sunday October 22

13:30-16:00

Twenty-fifth anniversary show at the Langley Centennial Museum and National Exhibition Centre

The message of this exhibition is that the FVPG is a guild for anyone interested in all aspects of pottery. This includes the hobbyist, student, professional, teacher or collector.

### You Are Invited to Exhibit

If you are a current or past member of the Fraser Valley Potters Guild, you are eligible to submit a "very special piece," and up to 6 mugs. To enter your work, deliver to the October 12 Guild meeting at Kwantlen College, Surrey campus, ceramics studio between 19:30 and 21:30 OR give to a Fraser Valley Guild member OR by noon, Tuesday, October 17 at the Langley Centennial Museum in Fort Langley. Information and details: call Diane at 604.530.1303 or Cathi 604.929.9175 or the Museum 604.888.3922.



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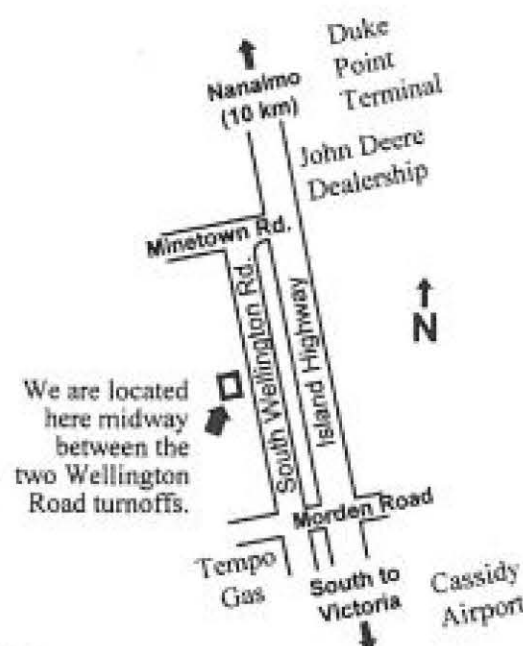
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## Michael Collins Wholesale

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mc@michaelcollinspottery.com

### POTTERY BOOKS FOR SALE

I am no longer involved in pottery and have a number of pottery books for sale at reasonable prices on a variety of topics. A complete list with prices is available by e-mail <ljfrost@home.com> or phone for more information, Linda 604.733.0349.



**POTTERS  
GUILD  
of BRITISH  
COLUMBIA**

1359 Cartwright Street  
Granville Island  
Vancouver, BC  
V6H 3R7  
tel: 604.669.5645  
fax: 604.669.5627

### FOR SALE

**Shimpo wheel.** Good condition. \$600.00  
Call 604.874.8518

**Olympic gas kiln model 2831G**, 12 cu ft, with shelves, \$750 or OBO; **Olympic gas kiln model 2827 G**, 10 cu ft, with shelves, \$600 or OBO. Bruce Nyeste 250.675.4127 or fax 250.675.4137

**Motorized potter's wheel** with seat attached, good condition, \$600 or OBO. Sara 604.514.8422

### WANTED

**Materials for Wood Kiln Construction:** used silicon carbide kiln shelving, 12"x 24" or bigger (old Crane shelving is great!) and **hard brick** (straights and tiles). Alison or Chris 250.390.0859, please leave a message if no answer

**Announce Studio Openings and Sales in the Christmas Issue.** Send information to the Guild by October 12.

### MARKETING OPPORTUNITY

Jean Clements owner of Pot o' Gold, a craft shop in the Yukon, invites potters making high-quality, functional work to submit photos or samples of work.

Pot O' Gold Limited  
4129 4th Avenue  
Whitehorse, Yukon  
Y1A 1H7  
867.668.2058 or email  
<Jclements@hypertech.yk.ca>

### NEWSLETTER SUBMISSIONS

Information, profiles, photographs, letters, reviews, membership news and announcements are welcome anytime. Space is limited; please submit text as brief as possible and identify images. Be certain to include your name and telephone number.

Material received after the deadline will be considered for following newsletters. We reserve the right to edit for space and clarity. Send to the address shown below.

### DEADLINES

November/December	Wed, Oct 12
January 2001	Wed, Dec 6
February	Wed, Jan 10
March	Wed, Feb 14

**Office Assistant**  
Shawn Klein

**Gallery Retail Manager**  
Kimcha Rajkumar

**Office** tel 604.669.5645  
fax 604.669.5627  
email <bcpguild@intouch.bc.ca>

**Editor**  
Letia Richardson at above numbers or  
tel 604.922.3306  
fax 604.922.1982

### POTTERS GUILD OF BC NEWSLETTER ISSN #: 6319 812X

The Newsletter is published 10 times yearly as an information link for members. Submit articles, letters and information by the second Wednesday of each month. Unclassified and articles may be edited for space needs.

#### Membership Fees for 12 months (incl GST)

Individual \$40 Senior (65+) or Student \$25 Family/Studio (max. 4 people) \$55  
Group/Institution/Corporation \$80

#### Advertising Rates (not including GST)

Full Page \$130 1/2 Page \$70 1/3 Page \$45 1/6 Page \$25

#### Unclassified Rates (not including GST)

Members Free! Non-members 3 lines for \$8, each additional line \$2

Website: www.bcpotters.com Email: <bcpguild@intouch.bc.ca>